

A Passion to Play

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Some of us are very fortunate to live in circumstances that offer many chances to play chamber music. Others must overcome the challenges of geography, age and opportunity that might deter less devoted enthusiasts. This issue, inspired by an amateur ad, a Play-In at the Board meeting in Chicago, IL, last September, a book review request, and a chance encounter with an old acquaintance, celebrates the ways that people overcome such challenges and embody the true spirit of the amateur musician . . . someone whose love of playing music and sharing the love of playing music is a driving force of daily life.

If you are feeling isolated from musicians in your area, think of the amateur ad that helped to inspire this issue. It was placed by retired teacher Roger Wildman (VI-B+/VIa-B), “just surviving on weekly string trios” in the Shetland Islands, a remote area 200 miles north of Aberdeen, Scotland. At 60° N and 1° W the Shetlands are about two thirds of the way to the North Pole from the equator. Roger says his area is on migrating bird, fishing boat and

oil tanker routes rather than cultural tourist paths, and has lots of seascapes, fresh air and fiddlers. You don’t have to be a “birder” but you do need to be a “quartetter” to visit him. In an Email he writes, “A few days ago we played some of the 3-pt Bach inventions. Why are they so deeply satisfying? Is it because each voice is so independent, yet potential conflict and anarchy is magically *aufgehoben* into delicious harmony and order?”



Roger Wildman's Village in the Shetland Islands

If you go, you can get there by one of four daily flights or an overnight ferry trip and he'll put you up and offer instruments. He does get visitors, saying "A couple of years ago, Bill Somach came (after a European ACMP tour) for a few days playing, and last summer I got two Germans and a Scottish student here for six days playing and sightseeing." Roger's contact information is in his classified Amateur Ad at the end of this issue. In his words, "We need more Bach, Brahms and Beethoven; please come and play."

Or perhaps you feel musically isolated because the door to the "chamber of music" might never have been opened for you as a child, and the idea that you yourself might find deep friendships and a personal haven in playing chamber music might be a new idea for you. The Chamber Music Society of the SW Side of Chicago was founded to open just this door. At a reception for all the ACMP members living in the Chicago area after the Board meeting there last September, two Chicagoans, Bob Heck (Pf-A/Vc-B), Oak Lawn, IL and Karoline Todd, told this story. They had heard from a cellist friend about the Mazer Society in Stockholm, Sweden. Founded more than 150 years ago, The Mazer Society now has over 100 participants who gather weekly to play chamber music. Inspired, Bob and Karoline plotted to create something similar for the Chicago area and sought advice from ACMP's Executive Director, Dan Nimetz and David William-Olsson (Vc-B) Stockholm, Sweden, the Mazer's "musical chef".

On October 9, 2001, after a year of patient paperwork, legal hassles and fund-raising efforts, the SW Side of Chicago Society was made official and launched with a Play-In. The evening was a resounding success. As a result of publicizing the event through word of mouth and flyers, more than twenty musicians showed up. Following a performance by the Allegro Quartet, a local ensemble, Professor Martha M. Morris, Director of the Music Department at St Xavier University on the South side of Chicago, who had made the school's facilities available for the event, directed the entire group in sight reading three string quartets.

Bob Heck, (Pf-A) and Foundation President, says, "Enthusiasm was high for monthly continuation. A selection of ambitious programs attracted professionals and intrigued less proficient members. One of our talented 1st violinists, George Kuller, offered to act as Leader. Now, in addition to monthly Play-Ins, at least three string quartets, a piano trio-quartet and a violin-piano duo are active in this area. We are averaging one or two new participants, including professionals and amateurs at each Play-In and our goal is to involve every player in an ensemble." Bob adds, "Although we are still in our infancy, we have learned three valuable lessons: never give up, no matter how exasperating the paperwork becomes; involve everyone in the musical community as much as you can;

and don't refuse any offer for help, advice or community involvement."

On the other hand, you may have grown up in a house that had music as a part of daily life. Perhaps as a child you were fortunate enough to grow up with the sweet security of falling asleep to chamber music floating up to your ears from downstairs as you nestled into your bed, or heard the torment of your sibling's daily practicing.

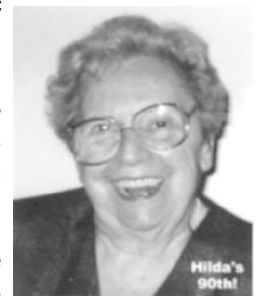
But sometimes disastrous world or life events interfere and so starts a personal struggle to regain that culture. Dianne Betkowski (Vc-Pro), Denver, CO who submitted the practice workshop guide reviewed by Sue Lloyd on page 8 says, "I used the directory to meet wonderful and fascinating people in France when I was a high school student, including a pianist who'd survived a concentration camp by organizing the music in it."

The chance encounter elicited the story of another WW II survivor, Hilda Singer, who at 92 participates in a chamber music program held every Wednesday evening at the Kaufman Center at the Lucy Moses School in New York City. A recent the Chamber Music Associates article wrote that Hilda holds the Center's attendance record, braving all sorts of obstacles (new knees, cataracts, family illness and winter weather) to come and "face the music."

Hilda's first lessons were on the family Bechstein in Berlin, where she was born in 1911. In the German tradition, she practiced hard and memorized everything. Hilda's life includes the sad stories of imprisonment and escape during the war years, but eventually she married, had children, and ended up in New York City. Today, at 92, family grown and scattered, Hilda tries to practice every day, and is preparing to perform a movement of Beethoven's Piano Trio #2 for the Center's Spring Recital. Laughingly recalling a memory of an early childhood concert, Hilda says "I played by memory because the music was missing. I had forgotten it, but my mother found it later in the bathtub!" Hilda adds, "Today it takes a little longer than it used to learn something, and the memorizing is not so good."



SW Side Trio in rehearsal. L to R, Bob Heck, Karoline Todd, (VI-A), Play-In Leader and Robert Hauser, (Vc-Pro), Executive Director



LETTER FROM YOUR SECRETARY

Over my time as Corresponding Secretary the saying, *la plus ça change, plus c'est la même chose*. has proved true. Certainly it's true that we see fewer stamps and envelopes, although members do continue to write notes when returning update forms. Now much of the correspondence takes place via e-mail. Each year there are fewer trips to the post office and more time spent in front of the computer.

However, the general content of your letters and notes has not changed in the last decade. Still coming through are reports of play-ins, chamber music encounters, and the transformation of strangers to friends. Arriving in both physical and virtual mailboxes are notes from members explaining the changes in their self-grading or expressing dismay that they do not receive more calls. And our response has not changed either – please continue to send those reports, keep checking and returning update forms, and do take the initiative to call other members, both locally and when planning travels.

Probably the most gratifying correspondence for us are the reports of musical adventures, long-lost friends rediscovered and new friendships forged. After all, it is just for encouraging these connections that ACMP was founded, and your accounts nourish us and continue to remind us of the basic reason for the existence of our organization.

Some of your messages have a poignancy, illustrating the power of amateur music making to bring about connections between people who otherwise have nothing in common and to provide structure and solace for people who are going through dreadful times in their personal lives. I remember the wife who advised us of the death of her violinist husband; she subsequently took up the 'cello and founded a D-level string quartet. These four players have become fast friends, continue to play together, and are no longer "D's." I think of the woman who asked to change her (but not her husband's) address on the update form, saying, "We are now separating and I do not want to be associated with him, musically or otherwise. Besides, I don't know how anyone would want to play with him anyways; he plays too loud and he can't count." And I reread the account of a visitor to New Zealand who played with his hosts through an earthquake that shook the house, not wanting anything to interrupt a Beethoven quartet.

I invite all members to stay active in corresponding with the Board and with the Newsletter editor. Your letters, along with our conviction that chamber music is a wonderful activity for bringing people together, provide the energy that keeps us working to promote the cause of amateur music making.

Jane Wilson, Corresponding Secretary

The Directory at Work

Leon Hoffman (Vc-A), Chicago, IL, Advisory Council Member and devoted chamber music organizer at the ACMP Annual Board Meeting, held in Chicago last September writes: "In October I was treated to the magnificent opportunity to attend the 90th (yes! 90th) birthday celebration of my dear friend Charlotte Frank (Pf-A), in Washington, D.C. Watching Charlotte, a muse to many, hold court and the sweet poignant contact with friends new and old was an event to grow on. We had fine foods, chocolates and conversation and played well into the wee hours after the 70-80 people who had attended the party departed.

On Sunday we played piano quartets with her cousin, Albert "Bud" Cannon, retired dean of the Peoria, IL music school and her friend David Edminster (Vla-A), of Washington, D.C. My cello sounded particularly wonderful as Charlotte had shared her stash of resin that once

belonged to Rostropovich. Best wishes to Charlotte Frank for endless tomorrows. How rich a life she shares with us. What more could one want ask for from life – or ACMP – or music."

Leon also has this to say of a trip to Edmonton, Alberta, Canada where he fitted chamber music into a medical conference. "Yoko Wong (VI-A), created an evening of Beethoven and fiddling that is likely to generate a few new members from among the players and one violin dealer in town. I was offered 4 cellos for 3 nights, so played Bach Suites and other requests in the lobby of the Sheraton-Grande Hotel, the site of the conference. Loads of interesting questions from school kids, travelers, staff, and even the heavy metal band playing in the ballroom led to spirited, touching learning for all. What a treat to be able to do this, and all for NO PAY except my own goose bumps."

People and Players

Meet New Members of The Advisory Council

Michiko Oshima (Vla-Pro), former violist of the Cassatt Quartet for nearly a decade, loves coaching amateur chamber music. While in the United States she earned a performer's certificate from the Eastman School of Music where she studied with the Cleveland Quartet, and served as a teaching assistant to members of the Tokyo Quartet.



Michiko Oshima

Ms Oshima has been based in Tokyo and currently is on a faculty of viola and chamber music at Toho School of Music Orchestra Academy where she earned her BA. Besides her solo and chamber music performances, she has organized and coached biannual weekend chamber music workshops in the Tokyo and Nagano areas. As a member of Tanner Chamber Ensemble, she also coaches community ensemble programs at the Yokohama International School.

When not performing or coaching you can find her at home with her cats (New Yorkers both! One is from Long Island and the other from Washington Heights) or going on holidays to the mountains with her husband. She says "I love driving thanks to a Japanese 'Navigation System' I recently got. It tells you exactly when to turn and gets you there while you think virtually nothing! It is quite nice, I have to say."

Peggy Skemer (Vc-B/Pf-B), says, "I'm reminded of Helen Rice every day because her big, beautiful piano is now in my living room." Peggy is the daughter of Joseph and Lise Stein, and the sister of Jane Stein Wilson and Josie Stein. She adds "My real name is Helen Margaret because I was named after Helen Rice and her mother, Margaret Rice. Now I live in New Jersey and have a private music studio with almost 30 students. I teach piano, but more often play 'cello. My favorite chamber music is any Haydn or Beethoven string quartet."

Sharon M. Hinckley (Pf-Pro) also plays the harpsichord, pump organ, organ, and recorders. She can't remember a time when she didn't hear music. Her father was a professional violinist and her mother is a pianist/organist and teacher, still performing concerts at age 91!

Sharon's musical career started with exactly four piano lessons at age four. She says "Then my mother gave up on me. No more lessons until I was six when the teacher assumed I knew my stuff. My first piece in the *John Thompson Book 3* was *Nobody Knows the Trouble I've Seen*. Nobody did because I didn't know the notes! I was forced on the organ bench after the church organist died one Sunday. They informed me I didn't have to play the pedals the first week, but should have them learned the second. I did! "

And how! Sharon has been recognized by the Music Teachers National Association, the National Guild of Piano Teachers and Portland State and Brigham Young Universities. Today Sharon enjoys an international career that includes teaching, performing and coaching. Recent performances have included chamber music in Chicago with members of the Chicago Symphony and accompanying violinist Elaine Skorodin.

As if teaching, performing and coaching weren't enough, Sharon also designs and produces greeting cards and has a degree in clothing design. She lives in Vancouver, WA "amongst the trees, deer, rabbits, etc. Three children and five grandchildren, two of whom I teach piano. Not enough hours in the day to practice, play, design, sew, teach, travel, etc. etc. etc. . . !"



Sharon Hinckley

Directory Supplement

This issue of Ledger Lines is enclosed with the 2003 North and Central American Supplement to the Directory. We welcome our new members (304 since the 2002 Directory was issued last June) and urge you to contact those in your area as soon as possible to welcome them and to arrange an evening of music.

Foundation News

Northampton, MA

On Saturday, March 15, 2003 the Northampton Community Music Center hosted a workshop for six pre-formed ensembles that were coached by the Chiara String Quartet: Rebecca Fischer and Hye-Yung (Julie) Yoon, violins, Jonah Sirota, Viola and Greg Beaver, cello. In an article to be published in *Strad Magazine*, the Quartet comments, "Every concert we play has been a reminder of how much we can just let go and play from our hearts. A bright spot in our series of concerts was at a workshop we ran for amateur musicians in Northampton, MA. Sponsored by the Amateur Chamber Music Players. The workshop involved a day of coaching, a master class and

a final performance.

As a quartet we have often said that we aspire to play like 'full-time amateurs' and this experience certainly reminded us of the reason we play music. As curious as the groups were to hear about what we did to explore the string quartet literature, we were equally eager to know each amateur's path and how he or she remained so devoted to music. The inspiration we gathered from their enthusiasm has followed us through all of our performances since then." The workshop organizers should also be commended for a questionnaire that included the category of "awful" for evaluating the food.



Suzy Acadia having fun with a Brahms piano quartet.



L to R; Suzy Acadia's hand turning violin page, Arlen Hajinlian, piano, Cathy Bowers, Viola, and Erica Phillips cello

Photographs by Elsa Vitois

Cleveland, Ohio

Anne Mateyo (Vla-A/Pf-B+), Anita Maresh (VI-A/Vla-A), Luane Lasky (Vla-A), Dick Lederman (VI-A/vla-B), Steve Somach (Vc-A) and Martha Wheeler (VI-B/Vla-B) formed a volunteer committee to organize chamber music play-ins in Cleveland. Anita writes: "Three years after our first attempt at a Play-In, there is now a full range of programs for the amateur musician in Cleveland. Graciously hosted by the Cleveland Music School Settlement with support from ACMP, programs include: Play-ins in October and April that arrange players into three different groups for the afternoon, allowing them to choose the music they wish to sight read together; PlayDays that allow players to sign up for six-week sessions of regular weekly coaching; PlayNights; a weekend PlayShop in February where six groups prepare a work for a weekend of coaching (this year with coaches Cal Wiersma, cello, and John Dexter, violin, of the Manhattan String Quartet, and Regina Mushabac, cello professor at the Baldwin Wallace Conservatory); and finally a PlayOut; an afternoon recital open to any group that wants to present a movement or two of some pieces they have worked on together. The

PlayNights that were introduced last summer have been extremely popular. People who weren't quite comfortable sight-reading or had never played chamber music before are grouped so that there is at least one experienced player/leader in each group. The music is chosen for them and assigned two to three weeks ahead of time. The players prepare their parts and then meet for an evening to work on it together." Anita concludes "We have 'birthed' a lot of new chamber music devotees with this concept."



John Dexter coaches a quartet at the Feb 2003 PlayShop
L to R: Anita Maresh, Bruce Tyler,
Sally Long & Mike Dreyfuss

International News

Moving From South Africa To England

Marion (Pf-A) and Advisory Council Member Roland Wilk (Hn-A/Cl-A/Bsn-A) used music to help them adjust to the tremendous change when they relocated from Johannesburg, South Africa, to Cambridge, England in February. Roland says, "As expected, this move was very emotional - we were leaving behind our home, friends, family, climate and music for a totally new environment. Music has been a wonderful way to meet people and integrate into the new surroundings."

The Wilks made contact with local string players and orchestras via the ACMP directory and were happy to find amateur music thriving in Cambridge, in both town and gown communities. Roland describes the unique experience of playing in a "gown" concert saying, "Such concerts definitely have their own culture. Most of the orchestral members are students who can really play. However, they are students, not of music, but of mathematics, engineering, history, philosophy of science (when I asked what that was, I was told 'Astronomers study the stars; we study the astronomer.'). Since students are very short of time there are typically only two or three short rehearsals for a concert, but all concertos are rehearsed with the soloist from the outset. Attendance at these few rehearsals is neither mandatory nor even expected! You *are* expected to play in the concert, though! The enthusiasm is infectious, the concerts are amazingly good and the return on time invested the best I've seen.

As we walked on stage for one particularly memorable concert, the 1st horn said to me 'Have you got the music for the Glinka?' Bravo! He's going to sight-read it (not that it's all that difficult). Just before the conductor came on stage, the music is found and our 1st horn has something to play. Actually, I'm the only horn that has rehearsed

the piece – the 3rd and 4th horns are sight-reading too! Then it's time for a delicate Mozart Violin Concerto. 3rd horn is now playing 1st and is sight-reading that too. He is very tired, all this studying (3rd year chemistry) and music making (he's a superb horn player). He dozes off a few times (very noticeable to Marion and our friends in the audience) during the slow movement (beautifully played by a math student), but we finish together, and the applause wakes him up!"

Meanwhile, Back in South Africa

Nanette Mills (Pf-C+) writes: Early in 2003 we commenced an exciting community project and donated a number of violins to a String Project initiated by a member for underprivileged children, in the vicinity of Cape Town. It is a joy to behold these little children aged 8 - 12 lifting up their instruments with a look of wonder on their faces. We put each child through a "musical means test" and those who are chosen are very musical. At the moment we are teaching them the violin and depending on funding will eventually introduce the cello and viola. I envisage a group of young chamber musicians joining our events in the not too distant future. We also have encouragingly well attended chamber orchestra workshops for a group of university and high school students.

I feel that the ACMP-SA is spreading its wings and has become an integral part of the music community in Cape Town. Fortunately several ACMP members in Gauteng have revived the ACMP there. After the Wilks relocated, the organization of events ceased. However, I happened to visit Gauteng in November last year and met with several key players and am pleased to report that they held a Play-in recently.

Junior Moments



A Young Sextet at the Southwest Chamber Music Mentorship Program
Pasadena, California



The Chattanooga, TN Instrument Petting Zoo

Play-Ins and Workshops

Ottawa



Ottawa Brandenburg Play-In photo by Lois Siegel, violin

Patrick Fitzgerald (Pf-B/VI-B/Tenor B) writes: Sunday, March 9, saw the Ottawa inauguration of the *Bach Brandenburg III Play-In* to honour Helen Rice. Invitations to participate were sent to string players of the Divertimento Orchestra, to ACMP members and to other guests. By 3 pm upwards of forty musicians assembled in the hall of St. Thomas Aquinas on Kilborn Avenue. After an introduction to the objectives of the ACMP and an invitation to fill out membership forms, which were provided, the group rehearsed the concerto for nearly an hour under the baton of Gordon Slater, Divertimento's conductor. Then, shortly before 4 pm we began performing the work. After the performance and a break for refreshments, we rectified Bach's lack of a slow movement by playing not one but two adagios! We played Albinoni's *Adagio* and Samuel Barber's *Adagio*. Everyone agreed that the afternoon had been a great success and about thirty-five musicians signed up to be invited to participate in future string readings.

ST.John's, Newfoundland
Maggy Piranian (Vla-C/VI-C) writes: "Some of the string members of The Avalon Chamber Players got together March 9 at my house in St John, to play Bach's Brandenburg Concerto #3.

L to R; Deborah Rehner, Rob Cass (hiding behind Deborah), Margie Kavanagh, me (back to camera), Bev Brown, playing all three cello parts, and Geoff Evans. Violinist Margaret Caldwell took the picture." Maggy adds, "Well, Bev didn't really play all three parts, but having lost one cellist and one away for a year, we do put pressure on her to cover for them."



Newfoundland Play-In

TORONTO

Jane Stein Wilson writes: Our play-in was Sunday, March 9, and it was great fun for the 25 of us who did it.. We also heard of two new play-in groups, one in Ottawa and another somewhere in Georgia . . . We had participants from Peterborough and Waterloo ON, (each about 90 minutes away) Erie, PA, and Rochester, NY.

We were able to do some extra fun things like the *Serenata Notturna* (tympani part played on a bongo drum), the Dvořák string serenade, and the Ernst Toch Spoken Fugue. We had people of all abilities, from professional quality to one beginner 'cellist, 19 years old, who sat in the 'cello section, followed the music, and played several notes at the right time in each movement. He had a good time and has been encouraged to keep it up. At the other extreme we had such a good bass player that one of the evening groups was able to play the Dvořák Op. 77 Quintet. A special thrill was playing the 3rd Brandenburg at



Toronto Play-In: Clockwise from lower left corner: Deena Rasky, Alice Breglia (hostess), Andrew Kemeny, Erica Rao, Jane Wilson's backside, Alex Vecchio (beginner 'cellist, at his first play-in), Karl Rainer, Allan Shantz (with vertical viola), Eric Hudspith, Jim Knowles, Val Porter, John Whittaker, Scott ?, Anne van Egmond.

exactly the same time as the Andover people, and knowing that 1½ hours earlier the same piece was being played by yet another new group, in St. John's, the capital of Newfoundland.

ANDOVER, MA

Sue Lloyd writes: The AMC (Appalachian Mountain Club)/ACMP music day -- all six hours of it -- was really fun, although we had no men to sing bass, so we had to forgo our customary singing. About 40 players came, a cheerful crowd, including a couple from NH, new ACMP members very experienced in orchestra playing, who had hardly ever played chamber music. They were thrilled -- and didn't want to stop, even to play the Brandenburg (we chose to play #4 instead of #3 because we had four flutists).

Book Reviews

How to Get to Carnegie Hall - A Weekly Music Practice Schedule by Diane (Wachsman) Betkowski, MMB Music, 2003.

You know the old riddle, and its answer: practice, practice, practice. Few of us will get anywhere near Carnegie Hall, but one of our members has written a weekly music practice organizer by this HOW TO title that will be a boon to all chamber musicians seeking to progress from D to C, from C to B, and up. Diane (Wachsman) Betkowski (Vc-Pro) Denver, CO, had long pondered the question of how in the world to persuade her cello students to practice frequently and well. She used them to try out a practice chart that allows her (or them, or both) to record exactly what tasks they should be working on in the interval before their next lesson, and strategies for completing each one. It worked so well that she decided to publish her practice guide for others to use.

A superb introduction for the student (or his/her parents if the student is young) describes the essentials of efficient practice. There are blank ledger line pages for the teacher to fill in with short exercises as needed. I tried it myself with my three six-year-old violin students before recommending it to ACMP members. It DOES work! Our the weekly chart is shown.

ASSIGNMENT	STRATEGY	TIME SPENT	DAY OF WEEK
Hot Cross Buns Play slow, then faster	Keep bow straight Right elbow flexible Left wrist straight but relaxed	10 mins	M
ditto	As above AND listen, adjust left fingers to get in tune and in rhythm.	10 mins	W

Your student gets to put a lot of check marks in little boxes to record her or his conscientious practicing. You get to tailor your assignment exactly to the students needs as they emerge in the lesson. If YOU are the student, you can use the chart to record your teacher's comments in an orderly way.

Enthusiastically recommended. 36 weeks worth of charts and music paper in each book, which can be ordered for about \$10 at MMB Music, Inc. Contemporary Arts building, 3526 Washington Ave, Saint Louis, MO 63102-1019. 800/543-3771 (USA, Canada)

Reviewed by Sue Lloyd.

How to Succeed in an Ensemble: Reflections on a Life in Chamber Music, by Abram Loft., Amadeus Press, 2003.

After Abram Loft became a member of the Fine Arts Quartet by a series of coincidences he held the second violin chair from 1954-1979. Loft tells lively stories of a life in performing, and the difficulties of balancing performance, travel, family, and teaching. There is hard-headed advice on choosing colleagues, rehearsing and performing together, building repertoire, programming, touring and

other facets of the art and business of a chamber music career. Particularly valuable for anyone contemplating a career in chamber music, it will also be good reading and provide valuable insights for the amateur.

Reviewed by Kitty Benton

Available at \$24.95 from the Amadeus Press
<www.amadeuspress.com>

9th Annual Amateur Coaching Weekend at Lincoln Center



L to R: facing camera, Patricia Maxson, Flute; Scott Brodie, oboe; Paula Robison, coaching; Stephen Kamin, Piano. Back to camera, Nancy Bell, bassoon; Emily Fine, Horn; David Halpert, Clarinet



Dvořák Piano Quintet Opus 81 L to R: Fumihiko Kanagawa, Violin; Margo Sokolow, Violin; Lorraine Fuchs, Piano; Sharon Kahn Bernstein, Cello; Harvey Weiss, Viola

9th Annual ACMP Coaching Weekend (cont.)

Eight groups came together for two days of intensive coaching, at the Chamber Music Society of Lincoln Center in New York, April 11-13. It was wonderful to hear Paula Robison describe the Poulenc Sextour in terms of wind chamber music as compared to chamber music for strings, and the “singles” group that was assembled (from individual applications) had such a good time rehearsing the Dvořák Piano Quartet, Opus 81, that they have made arrangements to continue playing together.

From the Mailbox

Sharps and Flats

Flats

Your editor apologizes to **Joseph M. Camilleri** (VI-B+), Malta, for grievously misspelling his name and allowing his colorful account of the gathering at **John Whittaker's** home in Canada to sink into cyberspace so that it wasn't incorporated into the published write-up.

I'd very much like to belong to a chamber group, but have had very little luck in obtaining connections in my area, north of Boston.

Joseph R. Gandhi, (Cl-B+/Tenor Sax-B), Lynn, MA

It doesn't matter if my name is in the Directory or not. In 30 years I have never made or received even ONE successful call. I don't think it's me!! I play in about six groups with fine players.

Edmund R. Helfrich, (Vc-A), Allentown, PA

Senior Moments

Dr. Masazumi Inouye's wife writes that his physical condition makes it too difficult to keep up his musical activities so he must withdraw. Sue Lloyd responded to Ms Inouye, “It is with a special sadness that we hear the news of Dr. Inouye's being unable to participate in chamber music easily. He has been a wonderful friend to ACMP and ACMP members for many decades — he must be very old by now. It was not just music that he loved, but also several of the traditional Japanese arts, about which he wrote us with enthusiasm.”

Leonard Kaplan (Vc-B), Cambridge, MA, is in a rehabilitation facility and is too ill to play. Mrs Kaplan writes, “Besides his quartet he has enjoyed playing with others whom he has met through ACMP. He listens to lots of chamber music.”

Harry A. Duffy (VI-B), Del Mar, CA, writes: Due to old age (a late year octogenarian) I am no longer playing and request that I no longer be listed. However, I enclose a donation and send my thanks to ACMP for past usefulness and musical encouragement for all players.”

Sharps

I have played oboe "all my life," but had to abstain for a period. Now, after reconstructive heart surgery I am up and playing to my heart's content, no pun intended! Please call!

Erica Rao (Ob-A/Fl-A-/Vc-B), Toronto, Canada
416-445-3370 <ericarao@sympatico.ca>

I have been a member of ACMP for about fifty years and been an avid chamber violinist ever since high school days in the 1930's. At age eighty I am still an active player of both chamber and orchestra music. I think "string fever" is an incurable disease.

Mort Raff (Vc-A), Haverford, PA

I would be glad to be invited as a page turner.
Constance Cooper (Pf-Pro), New York, NY

Thank you for the last well done ACMP *Ledger Lines* of December, 2002. It was good to learn something about Clinton Ford. He deserves to be remembered! What a pity Don Spuehler retires. We played with him in Hollywood and in Bloney, Switzerland. Thanks for his activities for the ACMP! I enjoyed reading the newsletter and think the new layout is very good.

Hans J. Dehning, (Vla-B), Bremen, Germany

Just got your latest Newsletter. I really like the new format! There was no way to select Change of Address on the web site, but perhaps you can forward to the appropriate person. I have not moved, but the USPO has changed my city and zip code. My address is now: Kathy Blume (Vc-B), 502 Via Palo Linda, Fairfield, CA 94534. Thank you.

Travels

Now that my travel schedule has calmed down a bit, I would like to thank ACMP and all the people I have met, played with and consider friends from around the world. These last several years I have visited Mexico, Malaysia, Australia, Canada, England, and many US states, mostly on business. In all these places, I have found other musicians, played chamber music with

many of the folks listed in these pages and am indebted to many others who have helped with borrowed instruments, contacting other or missing players or simply with whom I have had nice conversations over email or telephone. I have met congenial, warm, friendly, talented and fun friends. Thank you all for these last several years and I look forward to seeing and playing with more of you over the coming years – here and abroad. ACMP has provided a resource I have benefitted greatly from, and am honored to be associated with. Josh Cohen (Vln-A/ Bass-A/ Vla-B), Alameda, CA

A Honolulu member, after requesting an International Directory for a planned trip to Europe wrote, “Thanks so much for the prompt reaction! I'm happy to be a member of the ACMP . . . Aloha from Hawaii”

Helgard Kudritzki (VI-B/Vla-B), Honolulu, HI

Hi *Ledger Lines!* recently traveling with my bow case (I am a cellist!) and dealing with the issue of address designation in case of loss, and then reading the suggestion in the news letter from Floryse Bennett about stickers, I have another thought: what about an ACMP sticker for musical instruments that also serves as a name/address label that can go on cases? Maybe it would even help with the airlines inspection. Two people who studied my bow in its case on my last trip to Europe had to consult their supervisors for an explanation of what it was and whether it could be allowed on board – and of course there are endless stories about what is permissible now with infinite variations! Anyway, congratulations on a wonderfully readable and interesting newsletter!

Karen Romer (Vc-A) Providence, RI

With regard to travel, I think it would be most helpful if the Newsletter would consider publishing an article about traveling with musical instruments under the new security regulations. Since I am a flute player, I never had any difficulty taking my flute along in one bag and my clothes in another as long as they allowed two carry-ons. Now that one can take only one carry on, I feel less happy about leaving my flute in the one suitcase. I wonder what people with larger instruments are doing.

Jane Rausch (Fl-A) Amherst, MA

Because we were traveling, I may have returned my renewal form late. I just want you to know that I do indeed want to be in the next directory, and have now sent my form and a check. Even though I rarely get a call, I appreciate the ACMP and what it does. Barbara Ulman (Pf-B+/Organ-B) Coarsegold, CA

New Ideas

Robin Esch (VI-A/Vla-B+), Concord, MA, would greatly welcome an information base on favorable retirement locations for chamber music players. Your editor agrees and will be happy to collect suggestions for a future article.

Settling the Score

Your recent List of recommended chamber music included the Rimsky-Korsakov String Sextet. I have managed to obtain the parts from Merton Music in London, but they have no knowledge of any existence of a score for this work.. My enquiries in the Cambridge University Music Library unearthed four libraries which hold the score: University of Rochester, Dartmouth College, Stanford University, and Yale University. My friends are reluctant to play a new work, which nobody has heard, without a score. The librarian in Cambridge told me that she could get a copy from the National Lending Library, but that I would not be allowed to borrow it, *i.e.*, we would have to play the work in the reading room of the library, a novel experience. Can anyone advise how I can get hold of a copy?

Felix Franks (Vc-B/Pf-B), 25 The Fountains, 229 Ballards Lane, London N3 1NL UK <bioup@dial.pipex.com>

The Mohr The Merrier

Eugene Mohr, of Yorktown Heights, NY is not a member, but enjoys the newsletter via Pat Ehresmann, (voice B, Rec B) New Rochelle, NY.

Mr Mohr writes “I think you might be interested in this exchange of emails after I responded to an ad placed by Colin Granger (Pf-A/Vc-A) Boncath, Pembs. WALES. The doctor's joke is better than my tired, old one!”

Dear Dr. Granger, I saw your advert in the December issue of *Ledger Lines, The Amateur Chamber Music Players Newsletter, Page 7, Free Lodging and Music in Wales*, and have a suggestion for you. You might put this in your local papers and perhaps the even the Newsletter: Ambitious string quartet seeks Violin I, Violin II, and Viola. That might put a smile on their faces, even attracting intelligent and skilled people to your offer.

Dr Granger responded:

What a great idea! However in this part of the world a string quartet would be regarded as four sheep tied together! Thanks anyway.



Cadences

We are saddened to learn of the deaths of the following members:

Hartmann, Ron (Vc-C) Fennville, MI. Kay Alexander writes: Ron died last summer. The group that he played with bought a copy of the Schubert cello quintet and donated it to the CMFF music library in memory of Ron.

Mardon, David H. (VI-B-/VIa-B-), Kamloops, BC, CANADA
October 15, 2002

Martin, Henry M. (VI-A/VIa-A), Los Angeles, CA

Travis, Arthur R. (CI B-), Guttenberg, NJ.

Schuhmacher, Sally Lynn (VI-B), Fort Collins, CO.
Her husband writes "She was very happy to have been listed with this organization."

Sunderman, Dr F. William (VI-A), Philadelphia, PA.
March 9, 2003.

Obituaries in the Philadelphia Inquirer and New York Times said "Dr Sunderman, 104, a physician, author, teacher, photographer, editor, scientist, musician was until a few weeks ago, the oldest working person in the United States. He would arrive at his office at Pennsylvania Hospital every weekday by 8 a.m., dressed in a three-piece suit, and switch to his white lab coat before beginning his workday. His job was reading manuscripts from the Annals of Clinical and Laboratory Science, the medical journal he started 30 years ago and still edited. He sometimes took a break and climbed onto his exercise bicycle. He would work until 4:30 or 5 p.m.

In the evenings he played his 17th-century Stradivarius violin and most summers he traveled to Germany and Austria to perform with professional musicians. On his 100th birthday he performed a solo at his alma mater, Gettysburg College (Class of 1919) and in 1998 he played a duet at Carnegie Hall with his son, F. William Sunderman Jr. During a career that witnessed nearly every major medical advancement

We are grateful for a donation received in Memory of Sidney Woodsum from Ivy Turner (Vc-A) West Dover, VT, who writes: We played his favorite pieces at a memorial service in the MIT chapel in January despite the 48 degree temperature. Some evenings at his home we played only Haydn, and after every piece he would exclaim "What a genius! How can you top that!"



Dr Sunderman at age 103 with his Stradivarius violin.
Photo courtesy of his son, Dr. William F. Sunderman, Jr (VIa-A), Whiting, VT

of the 20th century, the doctor had a practical reason for continuing to work. He said during an interview in 1999: "I want to live. I have too many interests to retire." He believed the ultimate secret to longevity is remaining actively engaged in life. "You must have innate curiosity," he said.

Wohl, Chava (Vc-A) Haifa, Israel. Channah Jacobs (VIa-A), Gallil Tachten, Israel writes: We played together for almost 25 years. Chava was THE cellist in Israel the ACMP contact person there for many years. She is sorely missed and has left an empty place in our hearts.

ACMP Bulletin Board

Amateur Ads

Goods and Services for Sale

PIANO PRACTICE SITUATION WANTED Am willing to contribute significant monthly fees for a practice situation on Steinway Model D in Seattle, particularly the Ballard area. Eric Juvet, (206) 781-7930, <ericj@upnw.com>

QUARTET ARRANGEMENTS OF OLD FAVORITES for community singing and sing-a-longs. Please share information on borrowing or purchasing such arrangements. Lyman C. Pery, 7829 Buckingham, Allen Park, MI 48101

WEB SITE LISTINGS OF INTERNATIONAL MUSIC GATHERINGS updated through 2004. Geoff Piper, MusicEnterprise, 24, rue des Cerisiers, 1322 Luxembourg <www.intermusica.org>

HAKON BÖRRESEN, STRING-SEXTET, OPUS 5: We are looking for parts of or copies for this work. Can anyone help? Eberhard and Hergard Grütte, Laheiter Straße 9, 28325 Bremen, Germany. phone: +49421407086

SHETLAND QUARTETS: I live in the Shetland Islands 200 miles north of Aberdeen; we have daily(overnight) ferry, and 4 flights a day. My house has a 2-bed flat, free to quartetters, and plenty of instruments and music. Lots of fiddlers, fresh air and seascapes, but we need more Bach, Brahms and Beethoven; please come and play. I'm a retired teacher (Vln-B+, Vla-B), just surviving on weekly str. trios (e.g. the 3 super H. Berens). Please come and play. Roger Wildman Tel:01595694068. <roger@musiker.freeserve.co.uk>

HELP WITH TREBLE CLEF FOR CELLO: Does anyone knew of a good way of learning the treble clef on the cello? I have tried to teach myself from various books on the subject, but can't seem to get the hang of it. Any suggestions would be most welcome. Stella McDowall @unvienna.org

COMPLETE BASIC CHAMBER MUSIC LIBRARY FOR SALE: Haydn through Dvořák, all works for trios, 4tets, 5tets, 6tets, etc. plus scores to match. Replacement cost over \$2000, will sell for \$1000. Peg Harrison, 202-237-5887, <Hpegindc@aol.com>

ROCK STRING QUARTET SHEET MUSIC! Put some fun in your repertoire with string quartet arrangements of Led Zepelin, the Beatles, the Stones, Hendrix, etc. by Grammy nominated, Juilliard trained **The Hampton String Quartet** . . . Free catalog. Call (toll free) 1-877-787-9505; fax 1-212-831-1187; <sales@MonaLisaSound.com> Visit our website, http: //www. MonaLisaSound.com, to see our repertoire and hear samples.

BABY GRAND PIANO FOR SALE. Kranich & Bach, good condition, beautiful mahogany finish, bench and moving costs included. \$2,900 or best offer. Please e-mail <syw10@columbia.edu> or call 212-749-7245.

PIANO DUET ARRANGEMENTS. Dvořák Symphony #9 "New World" for piano duet - \$15, Rachmaninoff Symphony #2 for piano duet - \$23. Prices do not include \$1 handling, postage, and CA sales tax for CA residents. To order, hasten to http://www.editionspoole.com

Danish authorities have been broadcasting Bach organ music and Mozart's Don Giovanni at high volume in an effort to clear the Copenhagen railway station of drug addicts, reports Time's WorldWatch.

In This Issue

A Passion to Play	1
Letter from the Secretary	3
The Directory at Work	3
People and Players	5
Foundation News	6
Play-Ins	7
Book Reviews	8
From the Mailbox	9
Cadences	11
Classified	12

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